

THE MUSICAL COURIER

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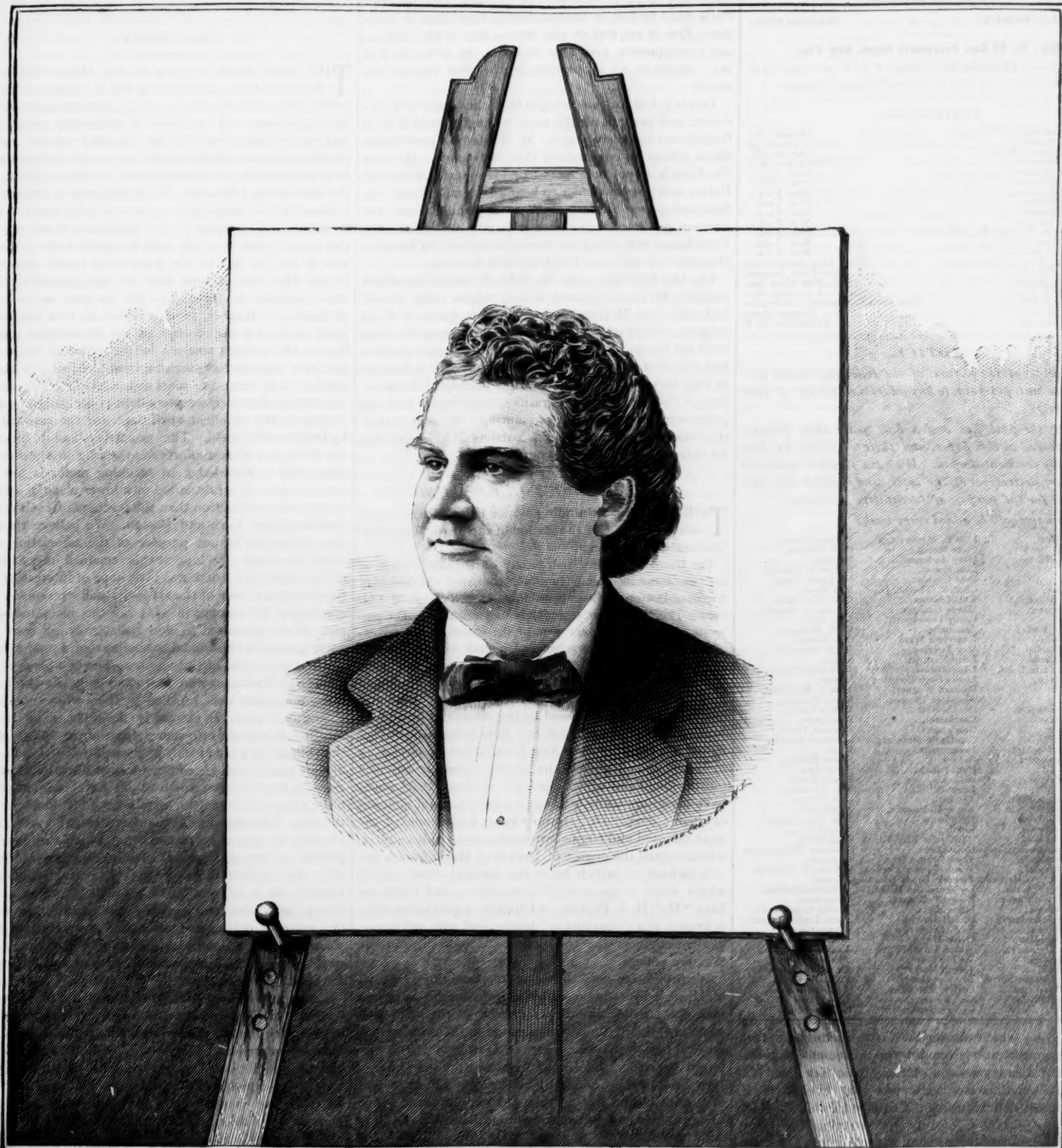
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XI—NO. 1.

NEW YORK, WEDNESDAY, JULY 8, 1885.

WHOLE NO. 282.



E. M. BOWMAN, PRESIDENT OF THE AMERICAN COLLEGE OF MUSICIANS.

THE MUSICAL COURIER.

— A WEEKLY PAPER —

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembranch,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebelt,	Rose Goglan,	Dr. Louis Maas,
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Nordica,	Fanny Davenport,	S. B. Mills,
Josephine Yorke,	Janaschek,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreno Montoya,	Eileen Montoya,	Stuart Robson,
Kellogg, Clara L.,	Lilian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materoa,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Leater Wallack,
Annie Louise Cary,	Dr. Danrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucault,
Lena Little,	Guadagnini,	Osmund Tearn,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Haas Ralska,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donaldi,	Liberati,	Max Treuman,
Marie Louise Dotti,	Ferranti,	C. A. Cappa,
Geistinger,	Anton Rubinstein,	Montegriffo,
Fursch-Madi,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Joseffy,	Marie Litta,
Zélie de Lusann,	Mme. Julia Rive-King,	Emil Scaria,
Blanche Roosevelt,	Hope Glens,	Hermann Winkelmann,
Sarah Bernhardt,	Louis Blumenberg,	Donizetti,
Titus d'Ernesti,	Frank Vander Stucken,	William W. Gilchrist,
Mr. & Mrs. Geo. Henckel,	Frederic Grant Gleason,	Ferranti,
Charles M. Schmitz,	Ferdinand von Hiller,	Johannes Brahms,
Friedrich von Flotow,	Robert Volkmann,	Meyerbeer,
Frantz Lachner,	Julius Riets,	Moritz Moszkowski,
Heinrich Marschner,	Max Heinrich,	Anna Louise Tanner,
Fredrick Lax,	E. A. Lefebvre,	Filoteo Greco,
Nestore Calvano,	Ovide Munn,	Wilhelm Junck,
William Courtney,	Anton Udvardi,	Fannie Hirsch,
Josef Staudigl,	Alcuin Hum,	Michael Bannor,
Lulu Velling,	Joseph Koegel,	Dr. S. N. Penfield,
Florence Clinton-Sutro,	Dr. José Godoy,	F. W. Riesberg,
Calixa Lavallee,	Carlyle Petersica,	Emmons Hamlin,
Clarence Eddy,	Carl Retter,	Otto Stulen,
Frantz Abt,	George Geminder,	Carl Faellen.

THE essay which was received with the highest mark of approbation from all the musicians that attended the opening session of the Music Teachers' National Association last week was that by Mr. H. E. Krehbiel, entitled "Musician, Critic and Public." Back numbers of our issue of July 1, containing the essay, can be had upon application at the office of THE MUSICAL COURIER.

WE take no credit to ourselves for the self-evident identity of the old, old Spanish Students and the Mexican Typical Orchestra.

PARIS is greatly troubled about her *Grand Opéra*.

MM. Ritt and Gailhard, the directors, have reported to the Commissioners of the Budget a deficit of 160,000 francs as the outcome of the most prosperous three months of the season. It is said that the directors have a plan for reforming the opera, but it is the opinion of Albert Milland, of *Le Figaro*, that no plan of reform which has been yet suggested can prevent the *Grand Opéra* from being a heavy loss to the Government. Believing this, M. Milland urges the adoption of heroic treatment. For the honor of Paris, which is France, he wants the Government to resolve upon such an annual outlay as will make the *Grand Opéra* the most perfect opera in the world. His reason is thoroughly Parisian, except that it is based upon an estimate of the French people, which is anything but flattering to their national pride.

He denies that time is any artistic necessity for the institution; but Paris depends for its prosperity upon the attractions which it offers to visiting strangers. It is a great show and the first thing needful is to make the *Grand Opéra* a means for keeping strangers in Paris, that their gold coins and banknotes may be transformed to the pockets of the Parisians. It must be made and kept an element of curiosity and interest. Paris must be first in fashion, first in taste, first in literature, first in art, first in the drama, first in the cuisine and consequently first also in opera, in order that it may maintain its reputation as the first city of the world.

This is a line of reasoning which the world will endorse; and perhaps all the more willingly, since it is so frankly and fearlessly urged. M. Milland has no scruples about telling his countrymen their deficiency. He says the French do not understand or love music; while the Italian will lose his dinner to hear an opera of Verdi, the Spaniard pawn his last cloak to applaud Gayarré, the German go in ecstasies over a Beethoven sonata, the Frenchman will hurry to the *cafés-concerts* to hear the chansonnets and hum the despicable refrains.

For the foreigner, says M. Milland, music (by which probably he means French music) begins with Herold and ends with Meyerbeer; for the Frenchman it floats between Offenbach and Auber. He exempts no class from his denunciation, but singles out the opera patrons and says that not one of them subscribes for a fauteuil or loge for love of music, but simply because it is a question of chic or fashion; it gratifies their vanity like the possession of a prize horse or painting. We fear that in this characterization of opera patrons M. Milland has hit others besides his own countrymen.

ANOTHER "DOCTOR OF MUSIC."

THE following astounding notice in a Chicago paper reached us during the session of the Music Teachers' National Association:

The Board of Trustees and faculty of Western College at its late commencement, June 16, conferred the honorary degree of Doctor of Music upon Prof. H. S. Perkins, of Chicago. This is an honor exceedingly well deserved. The professor is known in every part of the country as an accomplished and thorough teacher and a man of high musical attainments.

This, to our knowledge, makes the third Doctor of Music manufactured in this country since this important question has been discussed by the American College of Musicians. They are, first, the now celebrated "Dr." Ernst Eberhard, of the New York Grand Conservatory of Music, who conferred the degree upon himself in a most original and self-complacent manner that would have been impossible without a superabundant amount of cheek; next, "Dr." Bruno Oscar Klein, one of the most talented and competent musicians in this country, who accepted the degree of Doctor of Music from a private school of which he is the musical chief and in which there is no musical curriculum; and, third, we have "Dr." H. S. Perkins, of Chicago, a gentleman who is known as a "convention" leader, and who, of course, did not engineer the transaction through this obscure Western college.

We propose to keep the names of these three Doctors of Music before the musical world of America as prominently as possible, in order to dispose of their claims at once, for there can be no question in the mind of any musical person that the degree of Doctor of Music conferred by either the Grand Conservatory of Music of New York or the College of St. Francis Xavier, or the Western College, has no value, and is moreover a stain upon the name of the person who utilizes it. But how does the excellent musician, "Dr." Klein, like his colleagues, "Dr." Eberhard and "Dr." Perkins? And then there is another "Dr." coming, namely, "Master" Otto Haack, who has just received his degree from "Dr." Eberhard.

The American College of Musicians will undoubtedly ventilate all this humbug.

M. T. N. A.

Ninth Annual Meeting of the Music Teachers' National Association.

ACADEMY OF MUSIC, JULY 1, 2 and 3.

Review and Criticisms of Proceedings—Official Minutes—Report of American College of Musicians.

FIRST ARTICLE.

THE ninth annual meeting of the Music Teachers' National Association, held at the Academy of Music in this city last week, added a very significant prestige to the association and advanced it materially along the paths of usefulness which it has marked out for itself. Perhaps the most significant of the results attained was in a department not contemplated in the founding of the association; but since the department is one which is bound in the near future to occupy a big share in the thoughts and energies of the high-class musicians of the country, this fact can only be hailed with pleasure, and it can be left to the wisdom of future meetings to see that the original aims of the association are not forgotten or neglected. We purpose in as comprehensive a manner as is possible at this time and place, to review the doings of the convention, glancing at the various sessions in the order of their occurrence, and choosing for comment the features which seem to us to have the most value. Before beginning this review, however, we pay a debt of obligation by testifying to the excellent work done for the association by President Penfield. The association had its birth in the West, and its first efforts were wholly in the line of promoting a knowledge of teaching methods among teachers who, as a rule, stood on a lower plane of attainments and qualification than the teachers of such music centres as New York and Boston. We believe that in such efforts the loftiest purpose of the association will always be found. So long as this remained its exclusive mission, however, there was little hope of interesting the representative men of the art in its deliberations. The meeting at Providence in 1883 saw the inception of a plan which promised to win collaterally, at least, the participation in the annual gatherings of a majority of the best musicians of the country. The first plans of the College of Musicians were hasty and faulty, however, and many musicians were repelled by them whose goodwill, if nothing more, is extremely desirable. The recent meeting began steps to remedy past errors and to place the college on a practicable and sensible foundation, but a more potent influence in the desired direction was exerted by the concerts, which would have been impossible without the herculean exertions of Mr. Penfield and the help of the pianoforte manufacturers, who subscribed liberally to pay the great expense which the concerts placed on the association. These concerts interfered with the deliberations of the association, but they brought to it a prestige of incalculable value in the future; and since much of the talk indulged in under the guise of debate and discussion is worse than idle, we are inclined to look upon the result of the innovation made possible by Mr. Penfield's energy and fidelity as for good.

It may as well be confessed now as later that the attendance throughout the meeting was disappointingly small. One thousand music teachers at the least should have been present, but not one-half that number came. We do not care to discuss the causes. Of those who came from a distance there were perhaps as many as ever before; the deficiency is to be laid at the door of the musicians of this city and the vicinity. It was scarcely to be hoped that the hundreds would come from the State associations of Ohio and Indiana who filled the meeting of 1884 at Cleveland; the teachers who need the association most cannot all afford to come to New York. Music teachers are not counted in the moneyed class, as a rule. For-

fortunately they can all derive some good from the meeting through THE MUSICAL COURIER and the official report which the association will publish this year on its own account. The teachers were musically welcomed on Wednesday morning by the choir of St. Paul's Chapel, under the direction of Leo Kofler, and formally by the President of the Board of Aldermen. It was a pleasant surprise among all concerned to find in the genial Mr. Sanger, a gentleman who could speak intelligently and sympathetically about music; we are not accustomed to looking to the Board of Aldermen for such phenomena. Afterwards Mr. Penfield made his annual address, full of practical suggestions and indicative of the purpose of the association. The report of the Committee on Musical Pitch gave the results of a year's investigations, but the best it could promise was that within a year the Millers would adopt the *diapason normal* whether they were supported by other piano builders or not. The question of uniformity in pitch has its value, but it is not so vital or so urgent as most of the other questions which the association is agitating, and there was little comment on the small amount of progress made in the year. Much greater interest centered in the report of the Committee on International Copyright. This committee had succeeded in getting the name of nearly every musician of prominence in the United States to a petition favoring international copyright in musical publications, and had also won the support of seven-eighths of the capital employed in the publishing business, but their efforts to secure legislation from Congress had no more effect than castor-oil on a graven image. Later in the session the committee was continued, and resolutions favoring international copyright were adopted. The association will soon realize that when a work of this kind is to be accomplished mere petitions and resolutions will not do. There must be long and constant agitation, and Congress must be wrestled with as Jacob wrestled with the angel. This is one of the things which points to the necessity of a permanent headquarters for the association, with a paid officer to bring its efforts always to the attention of the public, and the persons who are in a position to advance the desired ends. Some day it is to be hoped that the association will have influence enough to introduce a standard of requirements from music teachers, if not a uniform system in all the school-boards in the United States. This is a legitimate object, but it will never be attained until use is made of the vehicles which are ordinarily employed in successful agitation. Music is not related to politics and political questions are the only ones which do not need specially to be called to the attention of legislators. We put this out as a suggestion for future meetings. A little step in the direction was made this time at the urgent demand of Theodore Presser, who declined to accept the office of secretary and treasurer until he was allowed \$300 for clerk hire.

The first essay read was that of Mr. Krehbiel, musical critic of *The Tribune*, who discussed the relations and reciprocal duties of musician, critic and public. The essay was printed in full in last week's issue of THE MUSICAL COURIER, and we are, therefore, spared the labor of stating its propositions. Its reception was exceedingly flattering to the author, who was overwhelmed with compliments all week. Unless it is to be taken for granted that the essay reflected the opinion of the convention, and that no one could either pick a flaw in it or state its truths more cogently, it is somewhat to be regretted that no discussion followed the reading of the paper. Surely the members of the association are not blind to the importance of fair-minded, intelligent and correctly-motivated criticism, nor to the fact that its improvement largely depends upon their conduct toward newspapers and newspaper critics. The first discussion was called out by C. L. Capen's essay on "Harmony, as Introductory to Composition and Performance." This paper was as one-sided as the remarks that followed it. It must have struck even laymen as something anomalous that anyone should think it necessary to urge that a knowledge of harmony should precede composition, and we must do Mr. Capen the justice of saying that his thesis was not so bald as this. Yet he laid too little stress upon the value of theoretical knowledge to a performer, disposing of this entire branch of his subject in a few generalities which needed not to have been stated. In Mr. Lussy's book on musical expression there is an interesting attempt to set down rules for the guidance of pianoforte players based on the effect of harmonic progressions. We do not accept all the rules as valid, but they are extremely suggestive, and, of course, can only be studied with profit by persons familiar with harmony. It was little less than amusing, moreover, to hear Mr. Capen intimate that three months might suffice for Richter. The examiners of the College of Musicians, having in mind

the sad work which many vocal teachers make in playing accompaniments to the simplest scale exercises, have very wisely resolved to require of candidates for associate membership a degree of knowledge in harmony and counterpoint which few pupils can acquire in less than a year's time. Mr. Bowman made a few pertinent observations on the subject of the essay, but brought distraction into the discussion by suggesting that a board of censors be appointed by the association's "upper house," as he designated the College of Musicians, and that this board stamp with its recommendation such compositions as meet its approval on submission by publishers. This turned most of the subsequent talk into a new channel and little was said that was at all germane to the question at issue under the essay. The keenest thrust was Mr. Bowman's, who urged a better study of the triads to the budding Beethovens and protoplasmic Wagners who are seldom satisfied with anything less than a double-diminished thirteenth on a pedal of at least three tones.

Under the old regime the next subject would have been one of great importance; the extent of the interest felt in it was shown by the fact that it called out the only energetic debate of the meeting, and one that had to be cut short long before one-half had been said that was waiting for a chance to come out. The next subject was "Music in the Public Schools," and was presented by George F. Bristow, who took occasion to show how incomplete and faulty the system followed in New York is and how many absurdities characterize the course of musical study prescribed by the Board of Education of this city. It is sincerely to be hoped that to every member of the Board will be sent a copy of Mr. Bristow's paper. Mr. N. Coe Stewart, of Cleveland, and Theodore F. Seward, of Orange (N. J.) followed Mr. Bristow. The latter fired a bombshell into the thitherto peaceful camp by a vigorous advocacy of the Tonic Sol-fa system, of which he is the principal representative in this country. He found a hearty second in one teacher, who said that his investigations had led him to adopt Tonic Sol-fa, and that with it he could teach children to sing in one-fifth of the time occupied under the staff-notation system. Contrary testimony was not wanting, and the controversy was carried on till killed by the time-limit. Like nearly all the debates of the meeting it was valueless, because confined merely to statements of personal conviction. How or why Tonic Sol-fa, "fixed *do*," or "movable *do*" was better or worse was left to the imagination, the best utterance being that of Mr. Seward, who, however, gave time to reminiscence which might have been more profitably employed in explanation and demonstration. One question he was obliged to beg on the plea that he had no time to answer it. It was, "How is the change from the tonic sol-fa notation to the staff notation to be accomplished?"

The music of the first day consisted of a pianoforte recital by Carl Faelten in the afternoon and a concert of organ and chamber music in the evening. Mr. Faelten did the association an honor in choosing a single work to display his talent, but that one which applied the highest test imaginable. It was Beethoven's sonata in B-flat major, op. 106, and from beginning to end Mr. Faelten played it with admirable taste, intelligence, *pietät* and technical skill. At the evening concert, which took place at Chickering Hall, the principal performer was Samuel P. Warren, *facile princeps* among the organists of New York, as he again proved himself in his playing of Bach's Toccata in F, two movements from Widor's Fifth Symphony for organ, and Julius Reubke's Sonata in C minor. The organ in Chickering Hall sounded like another instrument compared with itself under the hands of Frederic Archer and other men who made use of it last season. Novel features in the concert were a Barcarolle for flute, string quartet and double bass, by Mr. Frederick Brandeis (played by the Philharmonic Club), and a trio for pianoforte, violin and violoncello, by Willard Burr, Jr., of Boston, in which A. R. Parsons took the leading part. Mr. Brandeis's composition made no pretensions, but appeared as an exceedingly pleasing bit of music in which the instruments were handled very effectively. The trio strutted considerably. It was not ambitious in the sense of striving to outdo the accepted forms, but there was manifest in it a desire to say, with great emphasis, what was hardly worth saying at all. It was little else than a piano piece in four movements tortured into a setting for three instruments, and inexperience was shown in the treatment of the violin and violoncello parts.

The proceedings of the second day were enlivened by two episodes of a character not contemplated by the Program Committee. W. O. Perkins, to his own discomfort, tested the feeling of the association on the Wagner question. In discussing the essay of Mr. F. W.

Root on "The Italian and German Schools of Vocal Culture," he indulged in a fling at the Germans and the singers of Wagner's operas, and was soundly hissed. His performance was in extremely bad taste, and counteracted in the completest manner whatever of good there was in the point which he tried to make. This was in the forenoon. In the afternoon a delegate took H. R. Palmer to task for using the phrase "German atheists." These were the only instances in the meeting in which personalities were indulged. Mr. Root's paper was well written, and pointed if not profound. His line of argumentation was to this effect: Neither tradition nor literature has preserved any system of vocal instruction which can be honestly described as the old Italian method. What we know about it relates to the method of singers rather than the method of teachers. The same veneration of it as something that had fallen into a decadence was felt and expressed when Porpora's best pupils were making their débuts. What we call the Italian method is a sort of syncretical style of teaching which presupposes an unusual degree of enthusiasm and love in pupil and teacher, and this fact makes it of doubtful value in democratic America. The Germans have given thought and scientific investigation to vocal culture and their method is rightly described as analytical. For the purposes of our students it were best to use the German in the preparatory stages and the Italian for finish. The discussion was introduced by papers by M. S. Downs, of Memphis and Mme. Listner de Fère, of Brooklyn. Nothing practical was advanced by either. The afternoon session was signalized by the reading of a paper on "Accentuation in Pianoforte playing" by Dr. William Mason. The principles of accent which Dr. Mason set out in such admirable style in his "Pianoforte Technics" were emphasized in his paper, and it was a flattering testimony to their value that none of the men who spoke afterward failed to speak of the excellent results attained in the use of the accent exercises of which Dr. Mason is the originator. Afterward John H. Cornell, of this city, argued that there was no such thing as specific church music, the meaning of the phrase varying with each nationality and changing with time; he urged, therefore, that liberality be practised in pronouncing whether music be secular or sacred, and that the attention be chiefly centred on the question whether music be good or bad. The day's discussions were concluded with a paper on "Violin Bowing," by E. A. Schulze, of Atlanta.

Two recitals enlivened this day's sessions. In the forenoon Alexander Lambert and S. E. Jacobsohn, the admirable violinist of Cincinnati, provided the entertainment. The recital was opened with the first movement of a sonata for pianoforte and violin by B. O. Klein, of this city, a composition which rested on the highest plane reached by the native composers who were represented at the meeting. Besides his part in it, Mr. Jacobsohn played David's "Russian Airs with Variations" in brilliant style, while Mr. Lambert, to the attested delight of the association, gave Raff's "Gigue and Variations," Chopin's Nocturne, op. 15, No. 2, and Impromptu, op. 29, a Canzonetta, by Holländer, an Étude of his own composition and an Étude and Polonaise by Moszkowski. The afternoon recital was given by Emil Liebling, of Chicago, whose program was as follows:

1. { a, Prelude and Fugue, A minor..... Bach-Liszt
1. { b, Sonata, op. 31, No. 2..... Beethoven
2. Recitative and aria, "Dove Sono," from "La Nozze di Figaro"..... Mozart
- Miss Fannie Hirsch.
3. { a, Etude, op. 27, No. 6..... Scharwenka
3. { b, Romance..... Raff
3. { c, Polonaise Caractéristique..... Nicodé
4. { a, Vorsatz..... Ed. Lassen
4. { b, Freuhlingsnacht..... Ad. Jensen
- Miss Hirsch.
5. { a, Hommage a Schumann..... Moszkowski
5. { b, At Night..... Schytte
5. { c, Fantasia, op. 49..... Chopin

Mr. Liebling's playing is characterized by a vigorous and spirited touch and an intelligent interpretation of the classical as well as the modern compositions embraced in his repertoire at this recital, which, taken together with a highly developed and nearly faultless technique, made his recital one of the features of the varied programs heard during the meeting.

A series of novelties introduced during the meetings was in the shape of concert grand pianos not heard in this city in public before. Mr. Liebling introduced the first, a grand made by the Hallet & Davis Company, of Boston, which indicated at once that its makers have been engaged in studying and experimenting in the direction of the highest efforts that should be the aim of every piano-maker who desires to develop the construction and perfection of this most useful instrument.

The peculiar differences in tone-color and *timbre* which prevails in the various grand pianos made here

was not the least interesting study pursued during the sessions of the Convention, and close observation impels us to say that the Hallet & Davis grand contains the elements of an excellent instrument that recommended itself chiefly for its power, especially when it is taken into consideration that the Academy of Music is, from the acoustic standpoint, the least desirable place in which to test the qualities of a piano. The quality of tone is also to be commended, especially for purity and sonority.

In all this ambitious striving toward the production of a perfect piano, every encouragement should be offered to the firms that are included among those who spare no time and no money in the building of pianos. We have been paying attention to the Hallet & Davis products, and that firm is certainly entitled to recognition for the conscientious and successful work it has been doing in the direction of piano construction, which will receive a new impetus on the strength of the display made on the occasion referred to.

(Second article follows in next issue.)

Report of American College of Musicians.

THE following is the report of the American College of Musicians, read before the association by Mr. E. M. Bowman, of St. Louis:

MR. PRESIDENT—Pursuant to adjournment at Cleveland, the Board of Examiners, appointed by the American College of Musicians, met in this city on Monday and Tuesday, June 29 and 30, to formulate the standard of attainment for each of the six classes contemplated in the constituency of the College of Musicians. As we now stand we have two classes of members, viz.: Constitutional members, the entire original organizing body, who have received as yet no musical degrees from the College of Musicians, and a board of eighteen examiners, who by their election to that office were created the first group of Fellowship members. Ultimately when these constitutional members shall have passed their examination, we shall have the six classes of members alluded to, viz.: Pianists, Vocalists, Organists, Theorists, Violinists and Teachers of music in the Public Schools, divided into Associates, Fellows and Masters, according to the grade of examination passed.

During these two all-day sessions the Board of Examiners, by means of the most diligent application, succeeded in outlining the examination papers which are to serve as the code of initiation for those constitutional members who desire to acquire the degree of Associate of the College of Musicians, or Fellow of the College of Musicians, or Master of Musical Art, and for anyone else who desires to join the organization.

On Tuesday evening, June 30, at the first annual meeting of the entire membership, the outlines of these examination papers were presented and in the main were approved of. The suggestions offered by some and indorsed by others will probably be adopted, and it is hoped that some time before the close of the present year we shall be prepared to issue a prospectus which will give a detailed statement of the requirements to be met by those desiring to join the College of Musicians.

For the present it will be proper to say that to pass the examination for Associateship, the lower degree, the candidate will require a thorough fundamental knowledge of that branch of music to which he had applied himself, together with the ability to sing or play a program of compositions of moderate difficulty. In addition to this demonstrative examination, the candidate will need a fair working knowledge of harmony, so as to be able to properly harmonize a given bass or a given melody, to work out a modulation between two given keys, and in simple counterpoint to be able to write in two parts in each of the six orders. The candidate will also need to know the outlines of musical history and musical form, and the elementary principles of acoustics.

To pass the examination for the intermediate degree, Fellowship, the candidate will require a high degree of skill in his specialty, and also a comprehensive knowledge of harmony, counterpoint and fugue in four parts, musical form, musical history and acoustics. There will also be required of the candidate a composition, vocal or instrumental, not less than eight minutes in length, and an essay or thesis on some topic suggested by the theory or practice of music.

To pass the examination for the highest degree, Master of Musical Art, the candidate will require exceptional gifts and cultivation in his special branch (organ, pianoforte, voice, theory or violin), and, to the comprehensive knowledge of theory called for in the examination for Fellowship, will need to be added the ability to compose, in the higher musical forms, for voices and orchestra. An extended knowledge of musical history and acoustics will be required, and a thesis on some musical topic.

The candidate will be expected to furnish a finished orchestral composition in some large form, and an anthem for voices, containing polyphonic writing, with organ, pianoforte or orchestral accompaniment, to be deposited, if accepted, in the library of the College of Musicians.

This is a very brief summary of a vast amount of work done by the Board of Examiners, a full account of which will be set forth in the prospectus alluded to. This prospectus will be sent to anyone who will send his or her name and address to the secre-

tary of the College of Musicians, Mr. A. A. Stanley, 14 Pallas street, Providence, R. I.

There was quite a large attendance of the constitutional membership at the meeting Tuesday evening, and letters were received from nearly or quite all of the absentees expressing their regret, and their enthusiastic allegiance to the movement which has been inaugurated.

The meeting has resulted in cementing the bonds of union more firmly than ever before, and in decided progress toward preparation for the reception of new members, honorary and by examination.

We are making haste as fast as possible consistent with safety, and while we do not make any promises, we do anticipate beginning the examinations next year, the applications for which are already numerous and pressing.

An experimental pianoforte examination was held by the Board of Examiners, and it was found to be entirely expedient to conduct the examination in such a way as to prevent the candidates being known to the examiners except by a number, thus precluding the possibility of showing partiality to any candidate whomsoever. It will be seen therefore that a candidate in these examinations must stand or fall on his merit, and the value of a degree earned under such conditions will be just what it purports to be.

At the annual election of examiners and officers no changes were made except to elect Mr. J. R. Mosenthal, of this city, to the Board of Violin Examiners in place of the deceased Dr. Damrosch.

All arrangements have been made to secure a charter under the laws of the State of New York except the mere filing of the papers with the County Clerk and the Secretary of State, so that the organization will stand upon a legal basis and its diplomas will have the same legitimate existence and force throughout the United States as those of any other corporate body.

In conclusion allow us to say that we thoroughly and earnestly believe in the nobility of our aim to establish a dignified, reasonable and desirable standard of attainment for those desiring to follow the vocation of a musician, and in this effort to improve the musicianship and elevate the social and professional position of the American musician we propose to continue the even tenor of our way more determined than ever to win, by a noble ideal and dignified course, the endorsement and co-operation of everyone who earnestly desires to see the musician become the peer of clergyman, physician, lawyer and scientist, and the art and science of music elevated to the high position to which it is destined by its creator, the Master Musician.

Official Minutes of the Meeting.

Wednesday, July 1, 1885.

MORNING SESSION.

THE session opened with the chorus, "The Golden Year," sung by the choir of St. Paul's Chapel, President Penfield occupying the chair.

Hon. A. L. Sanger, acting Mayor of New York city, then delivered the address of welcome, after which Dr. Penfield, president of the association, made his address.

The reports of the secretary and treasurer, Mr. A. A. Stanley, of Providence, were read, being next in order.

Mr. W. T. Miller then read the report of the Committee on Musical Pitch, and proposed that a motion be made to continue the committee of report for another year, which proposal was favored by the Chair.

A motion that the committee be continued for another year was then made by Mr. Petersilea and seconded by Mr. Sherwood. Motion was carried.

Mr. A. A. Stanley then read the report of the Committee on International Copyright.

The Auditing Committee was then appointed, consisting of Messrs. Stewart, Presser and Macdougall.

The meeting was next favored with an essay by Mr. H. E. Krebbl, of New York, entitled "Musician, Critic and Public."

Messrs. Dana and Stewart discussed concerning the vice-presidents, after which Mr. Sherwood made a motion that the vice-presidents of the different States be requested to come forward and present their reports, if they had any, which motion was seconded and carried.

Then followed the reports of the following vice-presidents: W. W. Dana, Warren, Ohio; W. F. Heath, Fort Wayne, Ind.; R. De Roode, Lexington, Ky.; Thomas à Becket, Philadelphia, Pa.; E. A. Schultze, Atlanta, Ga.; W. F. Miller, S. C.; J. A. Butterfield, Norwich, Conn.

Mr. Dana's report was responded to by the Chair, who discussed the State Association versus the National.

Mr. Landon made some remarks in behalf of Canada, saying he thought it would be well if the association were named the "North American International Association," and thought if some steps were taken a large number would attend it from the Dominion of Canada. The president responded in welcoming the members from Canada.

Vice-Presidents E. A. Smith, of Fargo, D. T.; C. L. Doll, of Montgomery, Ala., and S. Freidenrich, of San Francisco, Cal., being absent, the secretary was requested to represent them, and on inquiries from Mr. Sherwood concerning the vice-presidents of New York and Massachusetts, he reported concerning those gentlemen also. The secretary also reported concerning the vice-president of Vermont. Mr. H. S. Perkins inquired about the

vice-president of Illinois; the secretary reported concerning the one filling his place, as he is absent in Europe.

A motion was made that the vice-president hold a meeting at which should be discussed the proper work for the vice-president and report to the association. After a discussion as to the time of holding the meeting, by Messrs. Landon and Beach, the motion was seconded and carried.

The time and place of meeting of the vice-presidents was then discussed by Messrs. H. S. Perkins, Heath and Sherwood, and the president appointed for the vice-presidents to meet at 5:30 P. M., Mr. Perkins proposing to add to this the Executive Committee.

Messrs. Burr and De Roode then discussed the advisability of appointing a board of examiners.

The meeting adjourned until 2 P. M.

AFTERNOON SESSION.

The afternoon session opened with an essay by C. L. Capen, of Boston, entitled "Harmony as Introductory to Composition and to Performance."

Next in order was the discussion by the members, and the president stated that the Program Committee had authorized him to suggest that as certain persons had been asked to open the discussion on the several papers, it would be rather ridiculous to invite a person to open the discussion within the five minutes' time limit which the constitution allows, and that this by-law be suspended and that such persons have fifteen minutes.

Mr. Perkins moved that they should have ten minutes instead of fifteen, which motion was seconded and carried.

The discussion was introduced by E. M. Bowman, of St. Louis, who was followed by Messrs. Perkins, De Roode, Stanley, Landon and Dana.

The meeting was next favored with an essay by George F. Bristow, of New York, entitled "Music in the Public Schools."

The discussion after this essay was introduced by N. Coe Stewart, of Cleveland, and T. F. Seward, of Orange, N. J., who were followed by Messrs. Landon, Gibson, Smedley, Harding, Palmer and Perkins.

After a recital of piano and vocal music by Carl Faelten, of Baltimore, and W. H. Stanley, of New York, the meeting adjourned until the evening.

Thursday, July 2, 1885.

MORNING SESSION.

The session opened with a report of the Auditing Committee, after which a motion was made and seconded that the report be accepted. Motion was carried.

It was also moved and carried that a committee on nominations be appointed by the President for the ensuing year.

The meeting was then favored with an essay by Hon. John Eaton, of Washington, entitled "Education in Music at Home and Abroad."

Mr. Stewart then made a few remarks and ended by proposing a vote of thanks to Hon. John Eaton for his eloquent and instructive paper. Motion was seconded and carried.

Next in order was the discussion which was introduced by Theodore Pressor, of Philadelphia, and H. S. Perkins, of Chicago.

Hon. John Eaton then made a few further remarks suggested to him by the preceding discussions, and also spoke of his visit to the School of Idiots.

Mr. Jefferson spoke of the work being done in the New Haven schools, in which he has been a teacher for the last twenty years.

The meeting was next favored with an essay by F. W. Root, of Chicago, entitled "Italian Schools of Vocal Culture."

Mr. Root's essay was followed by the discussion which was introduced by M. S. Downs, of Memphis, and Mme. Listner de Fère, of Brooklyn.

As the time for discussion was up, Mr. Perkins proposed that it be extended twenty minutes. Motion was seconded and carried.

Mme. Cappiani was the next one to take up the discussion, making some very eloquent remarks, in which she stated that there is only one method of singing, and that is to sing naturally.

Mr. W. O. Perkins carried on the discussion by speaking of the Italian method of singing *versus* the German one. His remarks were received with hisses and applause.

Mr. Harding answered Mr. Perkins by saying that the German methods were not to blame, but that the cause was a wrong adjustment of the vocal parts.

After much discussion Mr. Perkins made an explanation in defence of his theory.

The president then called for a meeting of the charter members.

Then followed a discussion concerning by-law No. 8, in which Messrs. Stanley, Becket and Petersilea took part.

After a recital of piano and vocal music by Alexander Lambert, of New York, and E. S. Jacobsohn, of Cincinnati, the meeting adjourned until two P. M.

AFTERNOON SESSION.

The afternoon session was opened with an essay by William Mason, of New York, entitled "Accentuation in Pianoforte Playing."

Next in order was the discussion, which was introduced by A. R. Parsons, of New York.

Mr. Landon then took up the discussion, and was followed by Mr. Bowman, who said that if he had to give up Dr. Mason's

system he should resolve himself into a diminished seventh and modulate gracefully out of the calling into something else.

Mr. Bowman was followed by Messrs. Harding, Cook, Tattan and Sherwood, who discussed the subject of accentuation in playing.

Mr. Sherwood then opened the discussion about by-law No. 8, and was followed by Messrs. Perkins, Bonner, Fisk, Becket, Palmer and Dana.

Mr. Sherwood moved that the by-law No. 8 be suspended temporarily in favor of certain mechanical appliances, and after many amendments and counter-amendments Mr. à Becket made a substitute motion that by-law No. 8 be abrogated entirely for this session.

The president then appointed a committee on publications with regard to music at home and abroad, which consisted of the following gentlemen: Theodore Presser, George F. Bristow, N. Coe Stewart, Charles Landon, H. E. Holt.

The meeting was next favored with an essay by John H. Cornell, of New York, entitled, "What is Church Music?"

The discussion was introduced by Dr. H. R. Palmer, of New York, who was followed by Messrs. Dana and Stark.

The meeting was next favored with an essay by E. A. Schultze, of Atlanta, entitled "Violin Bowing."

Next in order was the discussion, which was to have been introduced by Richard Arnold, of New York, but who, being absent, and George F. Bristow, who was to have been substituted for him, not being present, a general discussion followed in which Messrs. Cutter, Petersilea and Pierce took part.

After a recital of piano and vocal music by Emil Liebling, of Chicago, and Miss Fannie Hirsch, of New York, the meeting adjourned until evening.

Friday, July 3, 1885.

MORNING SESSION.

The morning session should have opened with the Weber Quartet, but owing to a severe accident to one of the members the quartet was unable to make its appearance.

The opening essay, entitled "The Value of Mechanical Apparatus and Operations for Cultivation of Technique," was read by W. H. Dana, of Warren, Ohio.

Mr. Forbes' essay was next in order, but he not being present at this time, Mr. Cady spoke on the subject under discussion.

Mr. à Becket, who thought the discussion was drifting away from the subject under consideration, then proposed that the gentlemen confine their attention to the mechanical apparatus and not to the advertising of any particular one.

Mr. W. H. Sherwood continued the discussion, advocating a general cultivation of all the faculties. He was followed by Mr. Petersilea, who thought that the pupil in pianoforte playing should be put through a series of gymnastic exercises.

W. S. Forbes, M.D., of Philadelphia, having arrived, then read his essay on "The Value of Mechanical Apparatus and Operations for Cultivation of Technique."

Mr. Petersilea then made some remarks, in which he stated that he did not invent the mute piano to make money out of it, but for the use of his pupils; that he believed in such technical aids, because the muscles of the fingers, arms and hands could not be reached in the ordinary course of pianoforte practice. There was not much resistance in first-class pianos, while some pianos, he thought, would require Mr. Jumbo to manipulate them. He claimed no originality for his invention except in the combination of springs and weights.

Mr. J. Brotherhood also participated in this discussion.

Mr. Parsons deprecated the surgical operation suggested by Dr. Forbes.

A motion was then made and carried that the order of the day be proceeded with, which was the business meeting.

The President then appointed Messrs. Parsons, Root and Palmer as a committee to revise the present musical terminology.

Mr. Dana brought up the subject as to where to hold the next annual meeting, proposing that it be Westward, and speaking of his visit to Indianapolis, and the welcome which that city extended to the association, and also presented petitions from the Indiana and Ohio State Teachers' associations. Mr. Dana moved that the invitation from the State of Indiana be accepted, and that the association meet there next year.

The motion was seconded, but Mr. Parsons objected to it, saying that the association had more influence in the East, where there was a general artistic atmosphere that one cannot find in the West, and it seemed to him that after the meetings of the association had been held so uniformly in the Western States, the next one should be held in either Boston, Baltimore, or some other Eastern city.

Mr. Dana took the opposite ground, saying that the association had had more meetings in the East than in the West.

Mr. Bowman moved that as there were more heretics in the East than in the West, and as the province of the association was to convert the heretics, that the association go to Boston.

Mr. Leckner thought that what the association wanted was not to hear good music but to encourage it, and that the West needed the assistance of the association in developing it.

Mr. Petersilea desired to go to Boston, saying: "We need the enthusiasm of the West; we have not got it. Enthusiasm comes from the West. If we can bring the enthusiasm to Boston, I say, let us go to Boston."

Mr. Parsons thought that while the West needed the association, the association needed the East.

Mr. Perkins was willing to go to Indianapolis the next year with the understanding that the association meet in Boston the following year.

Mr. Hahr spoke in behalf of the South, urging that the association go to Baltimore.

Mr. Parsons appealed to the members whether the most successful meetings had not been held in the East.

Mr. Dana objected, asking brother Parsons where were the fifteen thousand music teachers they had come East expecting to meet.

Mr. Sherwood thought that the Music Teachers' National Association had suffered from the apathy and coldness of Eastern musicians of high grade, and that it was very discouraging that some of the best musicians in New York and Boston thought the association only worthy of a sneer. He thought that whether the Eastern or Western people were going to encourage the association most was a matter to be considered. He also did not wish to go to Boston without invitation.

Mr. Cole desired the association to meet in Indianapolis, saying that it could hold out all the inducements offered by New York or any other city, with one exception, and that was that they could not give them a river and harbor excursion as New York could do, but instead of that would let them look at their Indians and hunt buffalo on their prairies.

A motion was made and lost that the meeting of the association for the coming year be held in Indianapolis by a bare majority vote of one.

Mr. Perkins doubted the vote and moved that tellers be appointed.

Dr. Palmer proposed if it would not be well to hear from Mr. Lavellee, from Boston, with the consent of the house.

Mr. Lavellee thought the association should go where it was to its interest to go; where it would gather the most strength to itself. He also offered them, in the name of Boston, the best reception the association ever had, Tremont Temple, with its splendid concert organ and 350 or 400 trained voices and orchestra.

A motion was made and carried that the vote be taken by ballot and the place of the next annual meeting stated—Boston or Indianapolis. Messrs. Lavellee, Heath, Dana and Parsons were appointed tellers.

The vote was cast overwhelmingly in favor of Boston, and it was moved and seconded that this vote be made unanimous. Motion was lost by one objection.

The president then called for the report of the American College of Musicians, which was read.

A motion was made and carried that Mr. Bowman's report be accepted.

A motion was made and carried that the business meeting of the association be postponed until during the excursion down the harbor.

The treasurer, Mr. Stanley, then spoke in regard to the finances, stating that the association was entirely free from debt and with a handsome surplus to its credit.

After a recital of piano and vocal music by Mr. Carlyle Petersilea, of Boston, and Mr. J. A. Metcalf, of New York, the meeting adjourned.

AFTERNOON SESSION.

The afternoon session opened with the adjourned business meeting on board the steamer Sirius.

A motion was made by Mr. Petersilea that the name of L. W. Mason be added to the Committee on Music in the Public Schools. Motion was carried.

Mr. H. S. Perkins moved that a committee be appointed by the chair on the revision of the constitution.

At this point the president made a few remarks, suggesting that the name of the association be slightly changed so as to invite members from across the border—Canada—into the Association.

The motion for appointment of a committee to revise the constitution was then carried, and the president appointed Messrs. H. S. Perkins, W. H. Sherwood and Leo Koffer.

Mr. Gleason read the following report of the Committee on Nominations:

President—S. B. Whitney, Boston, Mass.
Secretary and treasurer—Theo. Presser, Philadelphia, Mass.
Executive Committee—A. A. Stanley, Providence, R. I.; W. F. Heath, Fort Wayne, Ind.; Max Leckner, Indianapolis, Ind.
Program Committee—T. B. Rice, Oberlin, Ohio; J. C. Fillmore, Milwaukee, Wis.; A. R. Parsons, New York, N. Y.

Vice-Presidents—C. L. Doll, Montgomery, Ala.; S. Friederich, San Francisco, Cal.; W. E. Chandler, New Haven, Conn.; E. A. Schultze, Atlanta, Ga.; H. S. Perkins, Chicago, Ill.; G. M. Cole, Richmond, Ind.; R. De Roode, Lexington, Ky.; Calixa Lavallee, Boston, Mass.; H. Kotschmar, Portland, Me.; John C. Fillmore, Milwaukee, Wis.; E. A. Smith, Fargo, D. T.; W. H. Leib, St. Paul, Minn.; W. H. Dana, Warren, Ohio; Thomas à Becket, Jr., Philadelphia, Pa.; H. C. Macdougall, Providence, R. I.; M. S. Downs, Memphis, Tenn.; A. R. Parsons, New York; Otto Müller, Charleston, S. C.; J. H. Ham, Detroit, Mich.; J. M. North, St. Louis, Mo.; A. E. Greenhalgh, Jersey City, N. J.

Mr. W. O. Perkins moved that the report be accepted. Mr. Sherwood objected.

It was moved and seconded that the report be accepted and then left open for discussion.

Mr. Perkins desired to add the name of a gentleman from Boston to the Program Committee, as the next annual meeting was to be held in Boston.

Mr. Parsons desired, in place of his name on the Program Committee, that Mr. Gilchrist continue his important services or that Mr. Paine be called upon to serve.

Mr. W. O. Perkins moved that two additional members be added to the Program Committee.

The president replied that the constitution only allowed three members on the committee.

Mr. W. O. Perkins moved that two persons, as Advisory Committee, be added to this committee, saying: "We are a law in ourselves so far as the constitution does not prohibit it."

Mr. Sherwood objected to the name of Mr. Gilchrist on the Program Committee, as he had refrained from presenting any work of his own, and that he preferred to take gentlemen not composers who would, therefore, not be debarred from presenting works.

Mr. Sherwood proposed the name of Mr. Lavallee.

Mr. Perkins moved that the report be adopted, and desired to have an amendment made; he resigned the floor to Mr. Sherwood.

The president replied that Mr. Sherwood had no amendment to make.

Mr. Perkins then moved that the name of Mr. Lavallee be substituted in this report in place of Mr. John C. Fillmore. Motion was unanimously carried.

Mr. Bonner moved that the name of Mr. Stanley be put in the place of Mr. Whitney as president for the ensuing year. Motion was carried.

The president replied that Mr. Stanley had been put in two positions, and that some name should be substituted for his on the Executive Committee.

Mr. Bonner moved that the name of Mr. Whitney be substituted for Mr. Stanley on the Executive Committee. Motion was carried.

Mr. Perkins moved that the secretary be empowered to cast the vote of the association for the following list of officers:

President—A. A. Stanley, Providence, R. I.
Secretary and Treasurer—Theodore Presser, Philadelphia, Pa.
Executive Committee—S. B. Whitney, Boston, Mass.; W. F. Heath, Fort Wayne, Ind.; Max Leckner, Indianapolis, Ind.
Program Committee—Calixa Lavallee, Boston, Mass.; T. B. Rice, Oberlin, Ohio; A. R. Parsons, New York, N. Y.

Mr. Presser moved that an assistant secretary be created, saying that it would be impossible for him to do all the secretary's work.

Mr. Sherwood seconded Mr. Presser, saying that it was the record of each secretary that he was worked too hard.

The question was then put that the secretary cast one vote for the association for this list of officers as read. Motion was carried.

Mr. Stanley stated that it was hardly a modest thing for a person to cast a vote for himself.

Mr. H. S. Perkins replied, "Never mind, waive the modesty."

A report of the committee of vice-presidents was then called for by the president.

The result of the election was then read, and there was a unanimous vote for the president and other officers as read by the president.

Mr. W. O. Perkins moved that the Executive Committee have power to fill all vacancies.

Mr. Bonner thought there was something to that effect in the by-laws.

Mr. Heath then presented the report of the vice-presidents.

Mr. W. O. Perkins moved that the report be referred to the Committee on Revision of the Constitution. Motion was carried.

Mr. Bonner moved that the boat stand still.

Mr. Stanley moved that Bonner present a list of classified puns to the association.

Mr. Bonner made a motion that the secretary be instructed to send a vote of thanks in writing on behalf of the association to all the people to whom it was indebted for courtesies and kindnesses; motion was carried.

Mr. Parsons proposed that the title of the society be changed to "The American Society for the Promotion of Musical Art."

Mr. Presser stated that this discussion would require six months' time.

It was moved and seconded that this motion be referred to the Committee on Revision of the Constitution.

Mr. Sherwood moved that it be called "The American International Society for the Promotion of Music and Art."

The question was then put, "Shall this be referred to the committee?" A motion to that effect was made and carried.

Mr. H. S. Perkins moved that the thanks of the association be extended to the retiring officers for their services.

Mr. Parsons said: "I wish to take this opportunity to testify my appreciation of the services of Dr. Penfield. There is not a man on Manhattan Island who could have done half that Dr. Penfield has achieved here. I have felt personally the burden of many difficulties that I would have liked to have assisted him in could I have done so, and yet I have seen him go right on and triumph in every respect. I hope the society may again find such an admirable president."

Mr. H. S. Perkins again made a motion that the thanks of the association be extended to the retiring officers. Motion was carried.

Dr. Penfield responded: "I thank you personally, as far as I am concerned, and beg to introduce to you Mr. Stanley, who has assisted me manfully in all the work of the year."

Mr. Stanley was then called upon for a speech.

Mr. Stanley arose to speak, saying, "I can only state what I have often felt, that I am as ready to serve the association in the humblest as the most exalted position, and as far as the presidency is concerned, I am ready and willing to work, at all times and in all ways, for the association. Regarding the retiring

president, I wish to state that, from my correspondence with him, which has been quite lengthy, I know the tremendous exertions he has put forward, and if I do one half that he has done, I feel that I will merit your confidence. This mark of respect is one that is not to be lightly esteemed, and I thank you most heartily for the honor conferred upon me at your hands."

A motion was then made and carried that three hundred dollars be placed at the disposal of the secretary for his duties.

The report of the committee of the board of examiners was then read by Mr. Burr.

A motion was made and carried that the report be accepted.

A motion was made by Mr. Lavalley for an amendment as an additional article to the constitution, that no composition be performed before the association, except from a composer, native or resident in America; motion was carried.

Mr. W. O. Perkins moved that the motion be laid on the table; motion was carried.

A motion was made that the committee on revision of the constitution be instructed to report at the next meeting of the Teachers' Association; motion was carried.

A suggestion was made by Dr. Penfield that the association publish its own report another year, and a motion to that effect was carried.

A motion by Mr. Burr, in regard to the copyright question, was made and carried.

Mr. Presser nominated the following vice-presidents:

Mr. W. Waugh Lauder, to represent Canada; Mr. W. H. Neave, to represent North Carolina; Mr. P. G. Tucker, to represent Vermont.

The Committee on Revision of the Constitution now made its report, which proposed that the association be named "The American Society for Promoting Musical Art."

Mr. Perkins moved that each State and Province of Canada be entitled to a vice-president. Motion was carried.

Mr. Sherwood thought that too irrelevant questions had been allowed to come before the association.

Dr. Penfield made a suggestion that the name of the association be simply changed to "Music Teachers' International Association;" that it be limited to music teachers.

A motion was made and carried that the change in the first article of the constitution be stricken out from the report.

After much discussion various minor changes were made in the by-laws. The association then adjourned to meet in Boston, June 30, July 1 and 2, 1886.

The National Saengerfest.

THE representatives of some sixty societies of the National German Saengerbund, 3,000 members strong, assembled at Turn Hall, in Brooklyn, on Saturday. A torchlight procession in honor of the visitors was given in the evening, and afterward the delegates were welcomed at Turn Hall by President H. B. Scharman. A summer-night festival at Ridgewood Park was held on Sunday; on Monday a general rehearsal at the Sea Beach Palace, Coney Island, followed. The principal event of the week was the prize-singing last night, of which an account will be given next week. The societies represented are as follows:

From Philadelphia, the societies Marburger Liederverein Liederkranz, Germania Maennerchor, Mozart Harmonie, Germania, Arion, Cecilia, Maennerchor, Saengerbund, Harmonie, Kreuznacher Saengerbund, Columbia Gesangsverein, West Philadelphia Maennerchor, Concordia, Teutonia Saengerbund, Schweizer Maennerchor, Tischler Saengerbund, Beethoven Liederkranz, West Philadelphia Harmonie, Arbeiter Saengerbund, Leidentafel, Philadelphia Quartet Club, Eintracht, Scandinavian Quartet Club, Concordia Quartet Club and Junger Maennerchor from Baltimore, East Baltimore Liederkranz, Harmonie, M. G. E. Arion, Germania Maennerchor and Arbeiter Maennerchor; Albany, Apollo and Cecilia; Pittsburgh, Frohsinn; New Haven, Teutonia Maennerchor and Harugari Liedertafel; Newark, Arion, M. B. G. Phoenix and Frohsinn; Washington, Germania Maennerchor, Washington Saengerbund; New York, Arminia, Arion Quartet Club; Troy, Troy Maennerchor, Schwabischer Saengerbund; Cleveland, Orpheus; Richmond, Virginia; Reading, Harmonie Maennerchor; Buffalo, Buffalo Liedertafel; Carlstadt, N. J., Concordia Maennerchor; Wilmington, Del., Delaware Saengerbund; Trenton, T. Liedertafel; Camden, C. Liedertafel, and Kingston, N. Y., Roundout Society Maennerchor.

...The *Athenaeum* says that Robert Fuchs's symphony in C major, brought out at the Richter concert of June 10, is correctly written in classical form and effectively instrumented, but the ideas are of no special value. The symphony, taken as a whole, "is far inferior to the best orchestral works of Mackenzie, Cowen, or Stanford, and we fail to see the wisdom of inflicting on English audiences second-rate German music. We may at least derive consolation from the thought that our own composers are quite able to hold their own against those of Germany, if such a work as this is to be taken as an average specimen."

...A remarkable exhibition of early missals and many works illustrating the history of musical notation is now to be seen in the manuscript department of the British Museum, in London. The volumes exhibited comprise graduals, antiphonals, breviaries, &c., besides specimens of music for the virginal and the lute. Among the earliest is a gradual, or musical services for the mass, in Latin, used at Toulouse in the eleventh century. Another, Spanish, also of the eleventh century, is a mozarabic antiphonal, or musical services for the canonical hours, in Latin, written in Visigothic characters, with musical notations throughout. In connection with these there are on view, in several cases, a number of autographs of some of the most eminent musical composers, such as Ilyrd, Lawes, Haydn, Mozart, Beethoven, Rossini and Mendelssohn.

HOME NEWS.

—"Nanon" has caught on vigorously at the Casino.

—Mrs. Chatterton-Bohrer is temporarily residing in Chicago.

—Mme. Murio-Celli leaves for Europe to-day on the steamship Normandie.

—Mr. H. M. Dunham, the Boston organist, will spend the summer at Lyndonville, Vt.

—Mr. Herman Brandt, the violinist, will leave this city and take up his residence in San Francisco.

—Miss Julia E. Nichols, the leading musical lady of Des Moines, Ia., is spending the summer in Boston.

—Mr. Robert Goldbeck's pianoforte recital at Chickering Hall last Monday afternoon was an artistic success.

—Mme. Fursch-Madi and her manager, Mr. L. M. Ruben, left for Europe on the City of Rome last Wednesday.

—Signor Montegriffo will sing with Sydney Rosenfeld's "Black Hussar" Company, Chicago, beginning next Monday.

—Mr. August Fricke, of the Royal Opera House, Berlin, Germany, is on a visit to this country for recreation and much-needed rest.

—Mr. A. A. Stanley, the new president of the Music Teachers' National Association, will spend his summer in several rural New England districts.

—Mr. C. Mortimer Wiske, the efficient chorus director, is organizing a male chorus here of forty solo voices, to be called the Gentlemen's Glee Club.

—Miss Emma Romeldi and Miss Letitia Fritch are the sopranos in the Thompson Opera Company singing this week at Exposition Opera House, Chicago.

—Mr. Wilbur Gunn, first tenor at old Trinity Church, who has been making some remarkable progress in his profession, will spend the summer in Springfield, Ohio.

—Senorita Lola de Bernis, "Professora de Arpa" of the National Conservatory of Madrid, is in Paris on her way to this country. She is accompanied by several Spanish artistes.

—Young Carl Pierce, of Boston, who played a violin solo at the Thursday afternoon concert of the Music Teachers' National Association at the Academy of Music, is a talented child. If placed under the guidance of a master Carl Pierce will become a great violinist.

—The Boston Ideal Opera Company will be a strong organization this coming season. The principal soprano will be Miss Marie Stone; the contralto will be Miss Agnes Huntington, and now Miss Zélie de Lussan has been added to the cast. Standard English opera only will be given. The manager is W. H. Foster; the stage manager, Frederick Williams.

—Jerome Hopkins's "Summertime" Festival of Music at Paterson occurred on Friday of last week before a delighted audience. The pianist's comic opera of "Taffy and Old Munch," was a conspicuous feature, and so pleasing was it, that Manager Stone of the Opera House, at once engaged Jerome Hopkins for three more nights of the opera next fall. The opera was preceded by a concert as usual.

—The young pianist, Carl Roeder, pupil of Professor Mantel, gave a successful concert last week. Young Roeder played Weber's "Invitation a la Valse," "Rondo Capriccioso," op. 14, Mendelssohn; Thalberg's "Home, Sweet Home," Weber's Concerto, op. 79, and also his "Perpetuum Mobile," a Beethoven sonata, and Jael's "Faust Waltz," altogether an ambitious program. A Miss Minnie Hauck (with a c) assisted. She is an alto singer, and no relation of Minnie the soprano.

—Mr. Edward E. Rice refuses to touch "The Mikado" in any way whatever. He said the other day: "I met Arthur Sullivan the other evening and had a long chat with him. He said then that in publishing the music and libretto of their latest opera he and Mr. Gilbert were actuated simply by a desire to accommodate the public and not to afford speculative managers the opportunity to make money from the fruits of their brains. I quite agreed with him; but I would not touch his opera under any circumstances without his sanction. I hold that a delicate sense of honor, rather than legal technicalities, should govern the actions of composers toward each other." Mr. Rice towers in honesty like Saul above his brethren, and in time will reap his reward for decent conduct. There is money in it, too.

...Subscribers to the People's Concert Society of New York will read with interest the following note: "We have received the seventh annual report of the People's Concert Society. From this interesting document it appears that fifty-five concerts have been given during the past season, which began in October and ended in March. These concerts have been mostly given at the South Place Institute, the Town Hall, Poplar and St. Andrew's Hall, Newman Street. The programs have consisted chiefly of the highest class of chamber music, interspersed with vocal and instrumental solos; and experience has proved, in the words of the report, that 'good music, when it can be heard constantly and easily, itself calls into existence the taste by which it is enjoyed.' We congratulate the society on the excellent work they are doing, and trust that sufficient pecuniary support will be forthcoming to enable them to extend the sphere of their operations."—*London Athenaeum*.

Fort Wayne Correspondence.

FORT WAYNE, Ind., June 29.

THE ninth biennial meeting of the State Saengerfest, held in this city June 23-26, was the greatest musical treat our citizens have ever had the opportunity of enjoying here. Miss Fanny Kellogg, soprano; C. F. Webber, tenor; D. M. Babcock, basso, and W. H. Sherwood, pianist, were the artists who contributed to the enjoyment of the audiences. Miss Kellogg's voice, although not very powerful, is clear and sweet, and she was well received. Mr. Webber proved to be the possessor of a pure tenor voice of a sympathetic quality.

Mr. Babcock has a magnificent bass voice, and will have no cause to complain if always as successful as here.

Mr. Sherwood's superb playing gave the greatest satisfaction.

The reception chorus, which consisted of 150 voices from this city, the saengerfest societies from Indianapolis, Evansville, Lawrenceburg, Lafayette and here were conducted by Prof. Otto A. Schmidt. Under his excellent training and leadership they did very fine work, and to him much credit for the success of the saengerfest is due.

Twenty-two men from Austin and Rosenbecker's Orchestra, of Chicago, assisted by ten men from Reinecke's Orchestra here, did excellent work, and to many proved more of an attraction than the soloists.

Financially the saengerfest was not so much of a success as it was musically.

The next meeting will be held in Evansville in 1887.

H.

Music in Erie.

ERIE, Pa., July 3.

STERNBERG, the Russian pianist, gave a recital here on the 30th ult. at a private residence, closing the recital proper with "Musical Caricatures."

The Bach-Liszt fugue in A minor, the Beethoven sonata, op. 31, No. 3, and the Moszkowski tarantelle, op. 27, No. 2, were his principal numbers. Sternberg's prevailing tendency, bravura, made a Liszt rhapsodie of the Beethoven sonata; in the menuetto repose was sadly wanting, which, indeed, may be said of the whole performance. Full of life and animation as his touch and general performances are, that one great quality is sadly lacking.

However, so much the more effective were his "Amazon" march and tarantelle. The fugue, in consequence of a too rapid tempo, was decidedly blurred, the octaves often indistinct.

Highly effective was the Saint Saëns' "Dance of Death," in which Mr. S. had the assistance (?) of a local pianist.

The "Musical Caricatures" were highly entertaining, if not strictly truthful anecdotes of a music student's life and after experience. A German lied, paraphrased in the style of Haydn, Beethoven, Schumann and Verdi, was neatly and ingeniously rendered.

Mr. Sternberg has been making himself ridiculous in a controversy which appeared in successive local papers.

He asserted that "the Leipzig school was dead" and that "Liszt never gave anyone a lesson in his life." Pressed to substantiate these assertions he "turned tail" and refused to come to the point.

With a student-list of 550, the Leipzig school is surely a very lively corpse, and as to Liszt, such *bona-fide* pupils as V. Buelow, Tausig, Bendel, Raff, Mason, Pinner, d'Albert and others prove the fallacy of such an assertion. Up to 1851, I believe it was, Liszt gave regular lessons, had regular fees, and from that time on date the tri-weekly "lesson soirées."

However, the public soon saw the point, and remarked his refusal to do anything but assert and reassert.

Aside from this unimportant musical event has recently taken place. Mr. Goldbeck's recital was a most enjoyable one, his new concerto creating much enthusiastic comment. Beethoven, Chopin, Liszt, Gottschalk and Goldbeck were all represented on the program.

Mr. Rieser, Jr., students' recital (of his advanced pupils) was largely attended. Bach, Weber, Schubert, Henselt, Rubinstein, Thomas, Wagner, Delibes, Gottschalk and Goldbeck constituted the program. Mrs. Ernest Allen, former pupil of Goldbeck, made a hit; she plays with much verve and artistic, really poetic expression.

C. SHARP.

Queer Thoughts in the "Dead Seasons."

BALTIMORE, July 6.

THE schools and public institutions have closed. Let us cast a retrospective glance at them as far as your readers may be interested in them and in their work, and let this first glance be directed at the basis of all music—the art of singing. The results obtained by the public schools in voice-culture we find to be none at all—none at all, we repeat it; still we cheerfully and thankfully admit that many of their pupils have acquired knowledge of rhythm and familiarity with a given pitch, and that their ears have been trained in music reading, in noticing differences, and their young minds opened to the enjoyment of song. And this is just as much as the minimal portion of musical instruction granted to their pupils will allow. There is no time for individual treatment of voice, and as the singing voice is an individual gift the vocal teachers of the public schools are quite helpless in the matter, inasmuch as they can hardly be said to hear the individual voice.

There is among them at least one gentleman quite conversant with the best of vocal music and with the treatment of the human voice, an experienced observer of the greatest vocal celebrities in this country and abroad, and by his extensive studies most familiar with that most delicate, most beautiful, most unique instrument, the voice. But what chance has he? None! And we are far from blaming anybody for it; the public schools can go no farther than they do go, and after a pupil has gone through them it is the conservatory's turn to do the real cultivating of the voice. It makes one's hair stand on end to hear boys and girls sing up to CC chest-voice, but in class lessons of such duration as they get at the schools nothing can be done to mend it.

Our reader will now expect us to name the conservatory which is to take the matter in hand at this point. We know of only one public conservatory (public not in the meaning of the S. amendment) which has been in operation more than twelve years and has not yet produced one vocalist of any standing. Several diplomas have been distributed by the Peabody Institute Conservatory (this is the one we mean) but no singing of any account has been done by their *diplomatic corps* yet. What are they waiting for? Why is it thus?

The vocal department of the Peabody Institute has changed hands repeatedly, and gone down with every change. The present incumbent of the chair for vocal music is a good naturalist singer in what is called the German style, an excellent musician theoretically, a good violinist and pianist, a very good driller of choruses, but utterly inexperienced in the handling of the human voice—utterly unfamiliar with Italian vocalization. As fatality would have it, the Peabody Institute just employ him to do that which he is least competent to do. Just think of Paganini commanding an army and Napoleon playing a solo on the G string! The fact that the Peabody Institute to this day has no chorus of its own, that even in reading music and singing in time sufficient progress has not been made to have at least a double or triple quartet. This fact alone is convincing proof that something is wrong somewhere. "There is no material to work upon," is the excuse given. What? No material? There is not a place in the world with more good voices than Baltimore, but he who wishes to hear them must seize the magic wand and dig them out, melt them, purify them, and with an alloy of method coin them into precious treasure.

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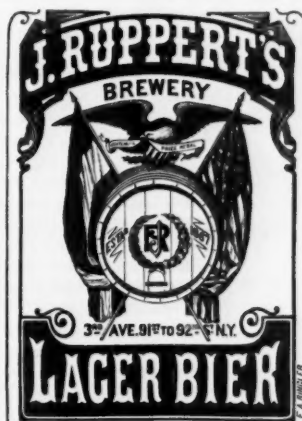
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In order to get the views of every manufacturer and every dealer using a warranty of his own, we hereby request every firm interested in so important a movement as we intend to carry out to mail at once to our office the form of warranty now used by each, and, if necessary, to add suggestions which may subsequently be embodied in the warranty of THE MUSICAL COURIER.

The constant complaints in reference to the annoyances caused by the incomplete warranties now generally used have induced us to agitate the adoption of the Uniform Warranty. Please send at once all forms of warranty you can find, as it will take several months to complete the one we have in view, and the sooner it is presented to the trade and adopted, the better for the trade.

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Two Important Letters.

CLEVELAND, Ohio, June 26, 1885.

Editors Musical Courier:

DEAR SIR—Your favor of the 24th is at hand.

In reply (1st) we inclose our form of warranty; (2d) I do not crave notoriety, yet cannot resist the impulse to combat injustice, from whatever source; so when any person or firm claims what is not their own, or tries to foist on the public an old idea as something new I "come to the rescue." Forty years of theoretical and practical experience in the manufacture of reed instruments, the advantages of the experience of my father, which dates back to 1832, and a tolerably fair memory enable me to know something of the authors and origin of the improvements that have been made at various times by various parties, only about one in twenty of which has any value—hence my letter in regard to the "Pedal Point" matter. Have before made corrections anonymously, and will continue when opportunity offers; shall not attack opinions, but false claims. (3d) Never did nor never shall belong to any "combination;" there never was one that did not include some party that would, for an advantage, break it—hence I regard the "reed combination" as short-lived. Probably the one who proposed the scheme will be the first to break it. (4th) We have not advertised for two years. Whether our organs are as good or better than others we will not say, but we can with pride refer to each and every party that we purchase material of; that we invariably order only the very best; we pay higher prices for labor than most others, do not employ any apprentices, nor any but competent full-grown mechanics; we do more hand-work and less machine work than most others, for machinery has no brains, and cannot distinguish the difference between hard or soft material. The result is, our organs are expensive, and we sell to such only as are competent to judge of the quality both musically and mechanically; such as know our organs, want a good one, and willing to pay its fair value. In your MUSICAL COURIER one advertises, "First-class in all respects;" another, "The very best that can be produced;" another, "The best in the world;" another, "It has no superior," &c. Now, some of these must speak falsely. Should an organ be made with reeds of gold, and the case inlaid with diamonds, no stronger language could be used. Further, nearly every one of the above advertisers are selling organs for about one-half what a really good organ costs to build. Now, are they selling for one-half the actual cost, or are they making an organ worth what they sell it for? Should we advertise we could not say more for our organ than they have; and should purchasers write for prices, and we ask \$150 for an organ with nine stops, and Beatty offers one with twenty-seven stops for \$49.75, which organ would be purchased from the advertisement? Beatty's organ was worth all he asked for it. So a blind horse may be worth ten dollars to haul sand, but that does not make a good reliable family horse, even if you insert glass eyes. If you place ten pianos in a row, each of a different grade, and put the same price to all, nine out of ten purchasers will select the best—the symmetry of shape, beauty of finish and tone will be seen, and here the unbiased judgment comes in free play; but put the price of the best at \$450, then grade the price according to quality down to \$200 for the poorest, and nine out of ten of these same purchasers will select the \$200 piano; and here the judgment is warped by the price and takes the chances. It pays to advertise, for you can ask \$600 and accept the proffered \$200 with a profit. It is generally understood that good articles afford the least profit. With the forty years' experience you may judge that the writer cannot reasonably expect more than a score to come in this world; but as long as he stays, whitewood will be whitewood and rosewood will be rosewood, and if his casket is whitewood it will not be stained in imitation of rosewood.

Respectfully,

JEWETT & GOODMAN ORGAN CO.

NORWALK, O. June 29, 1885.

Editors Musical Courier:

The subject of reed combination has two sides. In reed manufacture, as in everything else, "competition is the life of business." And while we should be willing to go into any arrange-

ment that would improve the character of the reed organ, or secure to the manufacturer the legitimate profits he should enjoy, yet do not see just how this proposed combination would secure the object sought. It might punish some who have done much to ruin the business. They are now reaping some of the fruits of their folly, and are not done with it yet. It might give us reeds at cost, if honestly managed, but whether they would cost less than they do now, or would come up in quality to the standard required by first-class manufacturers, is a question to be considered. Our experience has been that sharp competition causes manufacturers to reduce the cost of production to the lowest possible point; much lower than if this element of competition was removed. The same thing is true as to quality of goods. It stimulates activity in making improvements.

The reed combination suggested, in which manufacturers were bound to buy reeds from a certain manufacturer for a term of years at a stated price, or at cost even, would destroy the element of competition and consequent care for reduction in price or improvement in quality, two very important points in successful manufacture. What we would countenance, and would support, would be a combination of manufacturers, who would agree to buy reeds from some reliable manufacturer so long as he made as good reeds as any others, and sold them as low in price, this price never to be lower than the cost of production, and he did not engage in the manufacture of organs himself or sell to those who were doing business on unbusiness principles ruinous to the trade, the same to be decided by a majority of the manufacturers in this combination. This would insure quality of goods and fair prices to the organ manufacturer. It would protect the reed manufacturer against combinations of reed manufacturers to ruin him by cutting prices and forcing him to sell below cost, and we think enough manufacturers can be found to go into such an arrangement to do an immense business, and practically control the cost of reeds or their manufacture, and possibly be the nucleus of an organization of organ manufacturers which will bring about a better understanding among themselves and tend to develop a harmony of interests that will be for the good of the trade.

L. L. Doud, Secretary A. B. Chase Organ Co.

Mrs. M. A. Davidson Fails.

LYNN, Mass., June 28.

MRS. MARY A. DAVIDSON has maintained a music store in the Lynn Odd-Fellows' building, Market street, for several years. About a week since, she suddenly left the city and told her husband not to be alarmed if she did not return for a week. He says he knows not where she is, and no trace of her whereabouts could be learned up to this morning by many anxious creditors. There are no books to be found at the establishment, therefore no exact facts can be learned regarding the failure. The store was being cleared of its contents this morning by people who had secured attachments, and a young lady clerk stood calmly by watching the proceedings until there was nothing left for her to sell. She had received no orders to stop work, and had an idea the head of the house would soon return. Woodward & Brown and Oliver Ditson, of Boston, are most affected by the failure. Fourteen pianos from the Ditson house cannot be found. They have undoubtedly been let to some parties in Lynn and vicinity. Mr. Davidson had nothing whatever to do with the business, which was wholly in the hands of his wife. Pianos mortgaged by Boston parties when delivered to Mrs. Davidson have been found to be again mortgaged by her. Mr. O. E. Welch, of Lynn, holds one such mortgage, and many Lynn people are said to have been swindled in this way. While no safe estimate can be made, the liabilities, in the mind of one creditor, will run up to \$10,000.

LYNN, June 29.

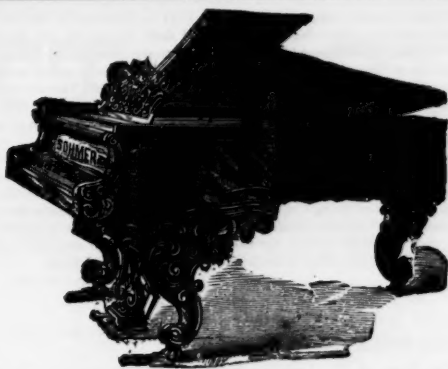
Mrs. Mary A. Davidson, the music store proprietor, who failed and suddenly left the city, is being looked after by the police. She is said to be in Swampscott. Daniel H. Murphy swore out a warrant for her arrest this morning, charging that Mrs. Davidson sold property mortgaged to him to the amount of \$350. The mortgage was on store furnishings, and Mrs. Davidson is alleged to have secured a second one from Constance R. Abbott for \$1,000 on the same goods. Creditors against the concern are fast multiplying, and there are liable to be more criminal charges. The firm's books have not yet been found.

—Among the latest agents of the Behning piano are S. A. Penfield, Minneapolis; John Riebling, Pittsburg; H. S. Ackerman, Greensburg, Pa.; and R. D. Gardner, Adams, N. Y.

—Among the members of the trade in town last week were J. A. Kieselhorst, St. Louis; Henry Steinert, Providence; Geo. W. Lyon, Chicago; J. Moxter, St. Louis; G. W. Strobe, Kansas City; Merkel, Sr., of Merkel & Son, St. Louis; Henry F. Miller, of Boston; O. N. Kimball, Emerson Piano Company, Boston; William T. Miller, Boston; Mr. Kimball, of Hallet & Davis, Boston; De Roode, of Lexington, Ky.; S. M. Milliken, Chicago, and B. Dreher, Cleveland.

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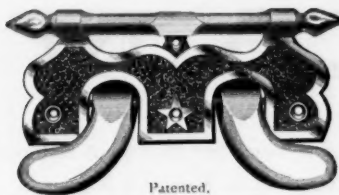
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The Violin Controversy.

WE print below an article from the London *Orchestra and Musical Review*, together with Mr. George Gemünder's reply, which is interesting reading-matter:

GEORGE GEMÜNDER'S VIOLINS AT THE INVENTORIES.

Mr. Gemünder has made his name known throughout the fiddle world of late by means of a letter from the great Wilhelm, in which the eminent fiddler declares that the fiddles of Gemünder not only equal but surpass those of the old Italian masters of the art. This is a bold assertion to make, and one which none can disprove, seeing that a century or more must pass before the true test of time can be applied. Our great-grandchildren will be better able than we are to tell whether Gemünder's work, or anybody else's, is as good as that of the Strads, Josephs, and others which have till now borne away the palm. I have myself always believed that with proper care in selecting wood and due skill in workmanship, violins can be made now as good as any that have yet been made, and I have heard fiddles ten years old played with Strads made a hundred and fifty years ago, and I could distinguish no difference between them. This might have been my fault, but I think it was due to the great beauties of the new fiddles. Whether they will stand the test of time and be as good a hundred years hence as now, of course no man can say. Wilhelm may, therefore, be right, and probably is, when he asserts that his Gemünder fiddle is as good as any Strad, but he is clearly wrong when he says it surpasses the old violins, because it is impossible to say whether it will come out better in a century than the Strad is now.

Mr. Gemünder has eight instruments at the inventories, as follows: 1 and 2, imitation "Antonius Stradivarius;" 3, viola, in imitation of "Antonius Stradivarius;" 4, an imitation of the most ancient "Maggini" violin; 5 and 6, imitation "Joseph Guarnerius;" 7, viola, imitation "Joseph Guarnerius;" 8, violoncello, imitation "Joseph Guarnerius."

These instruments are certainly, so far as appearance goes, calculated to deceive the best judge. I have not heard them played, and therefore await on opportunity of doing so before giving judgment on their tone. I do not wish to test a violin amid the noise inseparable from a talking and walking crowd, but hope to trespass so far on the kindness of Mr. Gemünder's representative as to procure the favor of a quiet trial. I do not for a moment blame the writer of the following letter, written in reference to the Exhibition at New Orleans in May last, and printed in all the leading papers of that city:

NEW ORLEANS, May 4, 1885.

To Jury, Group 8, Class 808.

GENTLEMEN—After having seen the room in which you tried the different violins (about fifteen within thirty-five minutes) amid the horrible noise of the machineries behind the grand organ in Music Hall, I beg to state that I herewith withdraw the violins made by George Gemünder, Astoria, N. V., from competition. That a violin player can take a violin into such a room to try it as to quality of tone and carrying power, shows his utter incompetence to be juror for violins. Very respectfully yours,

WILLIAM OSCAR FAUSTEN.

Any opinion pronounced upon violins under such circumstances must, of course, be utterly worthless.

Mr. Gemünder claims for the instruments shown by him that they "show that the so-called lost secret of Italian varnish is not lost." The italics are his own, but I must object to the statement as a palpable fallacy. They may be as well varnished now as a Strad, but only time can show whether Gemünder's varnish will preserve its qualities as long as the Cremonas have kept theirs. How will they look a century hence? This question, as well as that relative to the permanency of their tone, can only be answered by distant posterity.

I think Mr. Gemünder's work is good enough to stand alone, without the

aid of that constant self-praise which I am sorry to believe is his vital air. That his work is good no judge can doubt, and there is thus the less need that he should himself sound its praises so persistently. During the Vienna Exhibition of 1873 a Vienna journal said: "George Gemünder cannot make us Germans believe that the violin sent by him is new; a bold Yankee only can put his name in a genuine instrument in order to make himself renowned." If the fiddle thus referred to was his own make, what higher praise could possibly be bestowed upon it?

Gemünder's readiness to rush into polemics often brings him into collision with other people, and his great self-assertiveness injures his cause and spoils the effect of whatever he says of his work or of himself. Herr Schrädick has a bone to pick with Gemünder respecting the violins made of "balsam-wood," and it is possible the Astorian maker will find it impossible to gainsay the statements of the Cincinnati professor, who contends that other people can also make violins beside Gemünder. And why not?

THE STROLLING PLAYER.

GEMÜNDER'S REPLY.

ASTORIA, N. V., July 6, 1885.

Editors Musical Courier:

The issue of the London *Orchestra and Musical Review* of June 20 contains an article in reference to me and my violin exhibit at the London International Inventions Exhibition, signed by "The Strolling Player," which compels me to reply in an open letter, although I have hitherto paid no attention to the remarks of "The Strolling Player."

Judging from his former remarks, "The Strolling Player" is an odd individual, for, in his opinion, when convictions of thoroughly experienced persons are placed against illusions entertained by others, he terms them "fights;" "fiddle fights" in this instance.

I should suggest that a peaceable discussion or argument on a distinct branch of art like violin-making is far removed from the realms of combat. Such a discussion, when properly carried forward, will in the end bring us to a correct conclusion, but it must be participated in by persons whose judgment is based upon experience and knowledge, not hearsay or guess-work.

A question which at once obtrudes itself is, how much of a long lifetime has "The Strolling Player" devoted to violin-making in order that he may properly appreciate, for instance, which construction for tone production the Strads have or those of my make. I should think that some kind of experience is required before judgment upon the subject can be rendered. But, for my part, I will leave with any one versed scientifically in acoustics and the principles of tone production whether or not the violins made by me will retain their tone.

But as "The Strolling Player" asserts "that a century or more must pass before the true test of time can be applied," the application of the science of acoustics at present is of little consequence to him. What a fallacy and misconception of the principles of violin-making his argument presents! What can time give to a violin in the improvement of its tone when the violin is

not scientifically constructed for tone production? All the scraping of one hundred years will not better such a violin.

I would here kindly refer my zealous critic to a fact which, in itself, is sufficient to destroy at once his quasi-prophetic theories, and which demonstrates how necessary it is to be provided with knowledge of the subject before entering upon the discussion of it, especially in the spirit of a critic. The violins made by me in 1847, which were so greatly admired for tone and varnish at the Crystal Palace Exhibition, of London, in 1884, by some of the most eminent and acknowledged experts, and made nearly a half century ago, were constructed upon the same acoustic principles as those made by me since and now. Those violins should have been examined and tested by "The Strolling Player" before he advanced his ideas.

Next, he objects to my statement that the so-called lost secret of Italian varnish is not lost. Does he know what the lost secret was? And he questions whether mine "will preserve its qualities as long as the Cremonas have kept theirs," and states that this "can only be answered by distant posterity."

He indicates neither the ingredients of the varnish of the Strads nor of my varnish, but simply asserts the *ipse dixit*, which amounts to nothing.

Now, as a fact—an undeniable fact—connoisseurs of the very highest standing have repeatedly taken my violins for genuine Italian violins, chiefly on account of their tone and because the varnish has deceived them. My varnish is oil-varnish, and the compact nature of it as well as the ingredients are unknown to "The Strolling Player."

Again, in reference to the controversy with Professor Schrädick, of Cincinnati, permit me to say that the only discussion between us referred to the "balsam-wood" fallacy, and did not touch upon the question as to who could or could not make violins.

GEORGE GEMÜNDER.

In a notice of Wagner, recently published in Germany, the following anecdote is related of one of his visits to Cologne. At the hotel where he was staying the best suit of rooms were occupied by a Prussian general, who had arrived on a tour of inspection. One evening, while at work in his solitary chamber, the sound of music immediately under his window struck the composer's ear. It was doubtless a serenade in his honor, and he naturally felt gratified by the flattering attention. When it was over he opened the window and was beginning to express his thanks to the performers in well-chosen terms when, to his surprise and confusion, his harangue was interrupted by a voice from below rudely bidding him hold his tongue, and intimating, amid roars of laughter from the assembled spectators, that the compliment was not intended for him, but for the general!

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Gentlemen—During the past thirty years that we have sold your instruments we have found them to give the most perfect satisfaction. We have had a large number of pianos rented, that naturally get very hard usage, and your instruments have proved exceedingly durable. We can recommend them to both dealers and the public.

From Messrs. H. M. Brainard & Co., Cleveland, Ohio.

Messrs. HALLETT & CUMSTON:
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From Mr. Jas. B. Bradford, Milwaukee, Wis.

MESSRS. HALLETT & CUMSTON:

Gentlemen—I am reminded by my books that, twelve years ago to-day I sold my first Hallett & Cumston Piano, and of the hundreds which I have sold in this city and State, every one has given perfect satisfaction. I take pleasure in sending you this remarkable record, and with it my congratulations on the success you have achieved, in the manufacture of your Piano.

From Mr. James A. Quest, Burlington, Iowa.

Messrs. HALLETT & CUMSTON:
Gentlemen—I can heartily recommend your Pianos to be all you claim; excellently well made and durable, with fine quality of tone. Those sold by me ten years ago are giving full and lasting satisfaction.

From Mr. J. A. Kieselhorst, St. Louis, Mo.

MESSRS. HALLETT & CUMSTON:

Dear Sirs—Having now been selling your Pianos for several years, I feel it is but justice to you that I should inform you how well my customers are pleased with them. In all these years I have not had one dissatisfied purchaser of your Pianos. They have all worn well, and I have been free from those petty annoyances which a dealer often has to contend with in a piano which is not of as good material or as carefully adjusted as is yours. The new styles of Uprights, A and B, are especially rich and powerful in tone, and elegant in appearance.

Messrs. HALLETT & CUMSTON:
Gentlemen—All of the Pianos of your manufacture that we have sold are giving satisfaction to our customers.

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BOSTON, MASS., U. S. A.



—Christie pianos are now sold in Chicago by Cross & Ambuhl.
—Mr. Albert Krell, of Cincinnati, is agent of the Hallet & Davis piano.

—F. M. Mathews has started in the piano and organ trade in Washington, Ia.

—Raven, successor of Raven & Baen, has opened handsome warerooms at No. 20 East Twenty-third street.

—A good tuner can ascertain information at the office of THE MUSICAL COURIER in reference to a position in the West.

—A. Squires, of Cincinnati, Ohio, is going out of the piano business, and will devote all his attention to small musical merchandise and sheet music.

—Estey, Bruce & Co. are the successors of E. M. Bruce, Philadelphia. This new firm will be headquarters in Philadelphia of the Estey organs and Estey pianos.

—Among patents recently granted which are of interest to the music trade, we quote the following:

Musical instruments, harmonic attachment for keyboard,
J. W. Long.....No. 320,148
Piano sounding-board, J. R. Lomas..... 320,264

A distinguished physician asserts that piano playing will quiet a raving maniac.—*Lowell Citizen*. Good homeopathic doctrine.—*Boston Herald*.

At the Music Teachers' Convention Mr. Carlyle Peter-silea, of Boston, made the sensible suggestion that pupils should practice on the dumb piano "as a means of making the fingers pliant and flexible." He might have advanced the much stronger argument that it also would make the neighbors more pliant and flexible, and lessen that stiff opposition to piano-practicing which prevails, especially at this generally open-window season. This suggestion of the professor also opens the question whether the dummy business might not profitably be extended to the cornet, fiddle, French horn, trombone, and other subjects of severe and daily and, alas! nightly practice by inexperienced performers, while a dumb hand-organ would seem one of the most desirable instruments that could be seen in our streets in summer.—*The World*.

Charles J. Grass on Tuners Again.

Editors of *The Musical Courier*:

YOUR Beantown correspondent on the subject of tuners appears to have taken umbrage at the sobriquet applied to him in my communication of the 20th ult. to THE MUSICAL COURIER, judging from the tone of acrimony and resentment which pervades his article in your last issue. This is to be regretted; for any wisecrack becomes less objectionable as a controversialist when he enters the arena good-naturedly and does not interpret as "slang" expressive words from Webster. He is puzzling his brains too much in the effort to estimate the amount of cerebral matter that should belong to tuners. He says that one of the smoothest tuners in Boston is not considered capable of taking care of himself. That may be the case; but if the man is a good, smooth tuner and attends to his duties by taking care that the pianos entrusted to him are well tuned, his care of himself is a secondary consideration with his employers, and should not be made a subject for stricture in the columns of the press. There is nothing sarcastic, as the wisecrack thinks there is, in his declaration that Blind Tom is in an asylum for idiots. It is an egregiously personal and erroneous statement, as Blind Tom on the 30th ult. was in Warrington, Va., sojourning with his mother, Mrs. Charity Wiggins, awaiting the decision of the United States Supreme Court in a case wherein he himself is the veritable bone of contention, as much so as was, not long ago, the weatherwise Wiggins in Canada. Tom has been giving concerts successfully during the past winter, and an undoubted authority informs me that negotiations are now going on with the leading piano house in this city for the purchase of a new grand, to be used at Blind Tom's future concerts. The same authority says it is unreasonable to suppose that this prodigy, who played Henselt's grand concerto with forty select musicians of Thomas's orchestra in Steinway Hall, before himself, Colonel Bethune, myself and other delighted and appreciative gentlemen, could be so wanting in brain matter, so utterly idiotic, to warrant his incarceration in a lunatic asylum, as the wisecrack would lead us to believe. Should Tom be apprised of the remarks made about him by that individual it might set him in the melancholy mood for composing a funeral march for the benefit of the wisecrack of Beantown.

The writer of this letter does not consider that to be a good tuner a man must necessarily be a skilled mechanic, varnisher or polisher. Tuning is a distinct art, but, "as knowledge is power" the more a tuner acquires of it the better for him, whether it be in the line of mechanics or anything else. He might even extend his knowledge until he had mastered the Cosmos of Humboldt.

Now, just as was stated in my last communication, it is evident that the wisecrack of Beantown is bent on advertising his pianos

and inventions, for he devotes a large space to them, and through the medium of ratchet-wheel and screw, worm-wheel and screw tuning device, seems desirous to extend the sale of his instruments, and force the adoption of his inventions generally; to work a revolution in the trade, &c., by instituting new-fangled and—as they appear to me, from the embryo to the seventh conception—impracticable tuning devices. There are, of course, those who differ from me and are ready to adopt any new scheme in this line; but for my part—and the majority of good tuners will endorse my views—give me the well-seasoned pin-block, the well-sunk pins, and the tuning-fork and tuning hammer in the hands of competent tuners, rather than the worm-wheel and tuning device, said to have been tried and found a failure by Mr. Jonas Chickering forty years ago, or even the same with their later improvements.

The writer of this is positive that nearly every manufacturer is not trying his best to alter the systems of the Steinways, the Chickering and other first-class piano manufacturers, whose instruments, though differing in some points, are the admiration of the world, and apparently as near perfection as they can be.

It is related by a disciple of Herodotus that the tumblers and jugglers who exhibited their gymnastic tricks and gyrations for the amusement of the Queen of Sheba and her distinguished court, did so to the music of the harp, a favorite instrument with the ancients, tuned by a method then in vogue. One of these harps was discovered in a mummy case forty-seven years ago and found its way to Beantown. Can it be that the Wisecrack took his idea of tuning from that obsolete source—that relic of the dim and misty past—and desires to resuscitate and introduce among piano makers the tuning methods of bygone centuries, and to adapt them to the perfect tuning of the piano, the violin and violoncello in the nineteenth century?

Your Beantown correspondent's communication is replete with egotism, and displays him as an egotist of more than ordinary pertinacity, the first personal pronoun occurring no fewer than forty-eight times in his letter, as though, forsooth, he were the great *I am* and the regulator of all branches of the piano manufacturing trade and business. The manner in which he commends good tuners to the Almighty Source of all harmony is quite affecting, and it is awful to think of how the wisecrack would dispense with inefficient ones, by consigning them to that dreadful place named Sheol.

First-class tuners are rare, and are not to be had for the asking. If connected at all with piano factories, they are usually found in the best, and knowing full well the value of such connection, take care of themselves and their positions. And among such are those who do not think it a dishonor to help an inefficient tuner to become a good one, or regard as low and ignorant persons those beginners at the art, who, whether by reason of youth or want of opportunity and experience, have not yet attained the height of their ambition as first-class piano tuners.

CHAS. J. GRASS.

NEW YORK, July 4, 1885.

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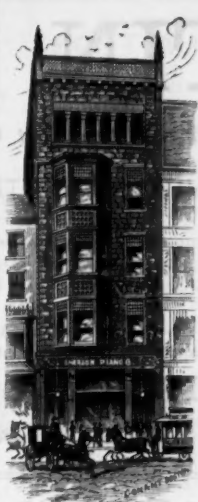
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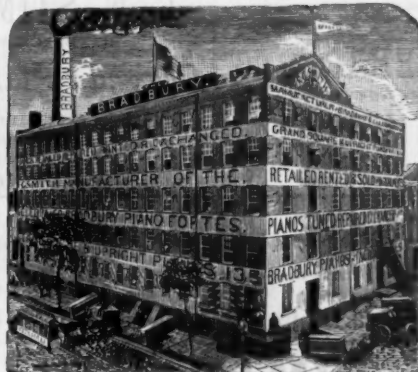
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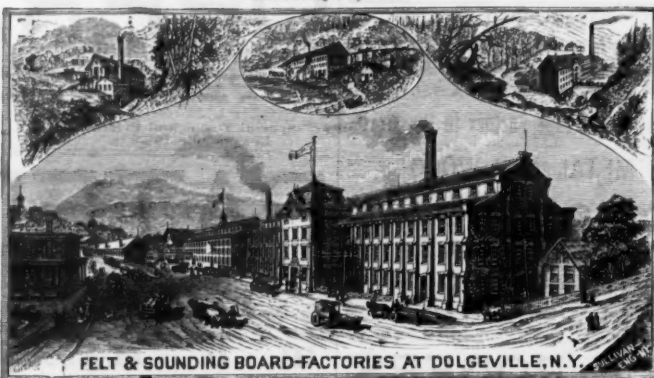
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